

ВЛАДИСЛАВ ЗОЛОТАРЁВ

М Е Д И Т А Ц И И
(1974)

ПОЛИФОНИЧЕСКАЯ ТЕТРАДЬ
(24 НОМЕРА)
ДЛЯ БАЯНА (CLAVIN)

ПЕРЕЛОЖЕНИЕ ДЛЯ ОРГАНА

2024

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VLADISLAV ZOLOTARYOV

M E D I T A T I O N S
(1974)

THE POLYPHONIC NOTEBOOK
(24 PIECES)
FOR FREE BASS ACCORDION

ORGAN TRANSCRIPTION

2024

**Vladislav Zolotaryov: Meditations (1974). The Polyphonic Notebook (24 Pieces)
for Free Bass Accordion. Organ transcription (2024)**
ISMN: 979-0-3522-2241-0

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**Вл. Золотарёв: Meditation`s. Размышления для баяна:
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verified from facsimile of the author's manuscript (Moscow, 1974).

Performing edition for organ by Dmitry Gogolev, Daniil Protsyuk.

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Полифонический цикл Meditations создан как единое и целостное произведение.

Ввиду какой-либо невозможности целостного исполнения автор рекомендует частичное воспроизведение номеров в следующем соотношении:

№1;
№2;
№3, 4, 5;
№6, 7, 8;
№9, 10, 11, 12
№13, 14, 15, 16;
№17, 18, 19;
№20;
№21, 22, 23, 24.

* * *

Настоящее сочинение представляет собой материал, способный быть озвученным не только на баяне, но и на органе, гитаре, фортепиано, аккордеоне, а также вокальным или инструментальным ансамблями в элементарном переложении, не искажая текста композитора.

— Вл. Золотарёв. Москва, 1974

“Meditations: The Polyphonic Notebook” emerges as a unified and profound musical cycle, a work crafted with contemplative depth and intended to be experienced in its entirety. Recognizing, however, the practical challenges of a full performance, the composer suggests a selection of numbered pieces for partial presentation:

#1
#2
#3, #4, #5
#6, #7, #8
#9, #10, #11, #12
#13, #14, #15, #16
#17, #18, #19
#20
#21, #22, #23, #24

* * *

The present work is material capable of being sounded not only on the accordion, but also on the organ, guitar, piano, accordion, and by vocal or instrumental ensembles in an elementary arrangement without distorting the composer's text.

— Vladislav Zolotaryov. Moscow, 1974

**Для сведения исполнителя
«Медитаций»
Владислава Золотарёва на органе**

Орган и баян объединяет до определённой степени природа звукообразования (язычковые регистры в органе и общий духовой принцип), и протяжный звук.

Их различает: возможность у баяна более спонтанной динамической выразительности в тянущемся звуке. Эта выразительность достигается изменением давления в мехе и по своей свободе в руках мастера может быть сравнима со свободой интонирования других инструментов. Орган не меняет динамику взятого на нём звука. Оттенки на нём выполняются либо регулировкой положения заслонки в отдельной звуковой камере, либо опосредованно изменением длительности звучащего тона. Орган имеет важную особенность: на нём возможно достигать бесконечности звука. Для баяна это достижимо лишь отчасти, с использованием смены движения меха, аналогичный приём — смена смычка у струнных или хоровое дыхание.

Тембровое решение. Баян имеет характерный тембр звука, связанный с его конструкцией. Орган включает в себя тембры, подобные баяну. В тихих эпизодах для имитации могут использоваться гамбовые регистры или регистры, добавляющие лёгкие биения в тон, *розлив*: *Vox celestis*, *Unda maris* и др., в сочетании с флейтовым или гамбовым голосом. Для более плотного звучания до определённой степени тембру баяна может подражать регистр Гобой, иногда Крумхорн, ещё изысканнее — проскакивающий Кларнет.

* * *

Цикл Золотарёва, целиком исполненный на органе в духе стилизации под звучание баяна, без преимуществ живого интонирования может звучать нарочито, вряд ли это входило в замысел автора. Читая авторское предисловие, можно предполагать, что Золотарёв, выдающийся новатор в игре на баяне, мыслил свои «24 Медитации» более широко, как мульти-инструментальную абсолютную музыку.

В полном звучании баяна есть родство со стихией большого органа — здесь в исполнении следует дать волю природе органного звучания, позволить тем местам в партитуре, которые это предполагают, где подсказывает чутьё — звучать действительно как органная музыка с её раскатами и

громами. Конечно, все эти тонкости должны со вкусом решаться каждым исполнителем на своём инструменте.

* * *

Важная особенность баяна — физическое разделение левой *mano sinistra* и правой *mano destra* рук. Левая для *Basso* и правая для *Discanto* руки всегда играют на отдельных клавиатурах. Они разделены мехом: пассажи не могут передаваться из одной руки в другую, сохраняя непрерывность тембра.

Наша задача свелась бы к задаче переписчика, если бы не одно обстоятельство: клавиатура для правой руки на баяне имеет кнопочные ряды, а не клавиши привычного нам размера. Это предоставляет баянисту преимущество, которое сразу становится недостатком при точном переложении для другого клавишного инструмента: интервалы, которые может исполнять баянист, больше, чем может охватить рука органиста.

Как выйти из этого положения в «Медитациях»? Во многих частях этого цикла мы видим ясную полифоническую партитуру, например четырёхголосную (как подсказывает профессор Сергей Фёдорович Найко — квартетную), как в №№ 1, 2, 6, 13, 15, 16, 17, которую необходимо сохранить для начала в виде целостной картины нотного текста.

На помощь нам приходит неконвенциональное понимание органной педальной клавиатуры. В нашем переложении «Медитаций» органная педаль для такой полифонической (квартетной) партитуры не имеет собственных регистров, а присоединяется к той клавиатуре, на которой исполняется партия правой руки — *дисканта*. На ней можно исполнять либо почти весь второй голос непрерывно, либо передавать в педаль фрагменты, которые сложно охватить рукой на органной клавиатуре. Это напомним нам исторические практики с помещением тенорового или альтового кантуса фирмуса в органную педаль.

Голоса *basso*, в оригинале левой руки в таком случае тоже сохраняют свою пластику и целиком исполняются на другой клавиатуре левой рукой органиста. При таком партитурном подходе мы получаем логичный и точный тембровый отпечаток четырёхголосной полифонической фактуры.

В других частях, где подсказывает сама музыка, можно поступить по-другому, наоборот, отдать весь *basso* в двойную

органный педаль и, по желанию исполнителя, отделить сопрано — или альту от общей фактуры каким-нибудь уместным сольным голосом. При такой конверсии мы сохраняем логику нотного текста и придаём специфическую органность — как многокомпонентность — звучанию, которую, может быть, предполагал и сам композитор.

В тех частях, где невозможно сохранить ясное разделение на *basso* и *discanto*, например, в №13, предлагается пожертвовать тембровой дифференциацией в пользу сохранения аутентичности текста и достижения непрерывности голосоведения. Пунктирными скобками намечены места передачи голосов между руками, они могут быть другими и предлагают лишь вариант исполнения, который легко понять и дальше руководствоваться соображениями логики и удобства.

* * *

Относительное тембровое единство баяна по сравнению с органом. Вероятно, это обстоятельство следует принимать во внимание, но вряд ли ему нужно следовать буквально.

Deus ex machina — возможно, точное определение роли органа в мусикийском ритуале; это поведение органного тона может тактично использоваться в такой разноплановой партитуре, как 24 Медитации: *неожиданные* роли, *τρόλος*, в которых может выступить орган.

Думая о Медитациях Золотарёва, можно вспомнить другие циклы в истории музыки, которые неизбежно будут находиться *ad marginem* коллективного слушательского опыта. Такая музыка не существует в устоявшейся исполнительской истории: подобные сочинения просто не могут иметь повода быть исполненными часто. Будущему исполнителю-органисту тем более нет возможности опираться на какую-то традицию. И так же невозможно опираться только на звуковые особенности баяна или гибридного акустически-электронного *Clavin*, о котором, может быть, мечтал Золотарёв. Конечно, мы обязаны думать о том, как это звучало изначально на инструменте, которым владел композитор, однако, по замечанию проф. Найко, Владислав Золотарёв часто сочинял без инструмента, иногда сразу набело. Музыкальная ткань некоторых Медитаций предполагает утончённейшую, скрябинскую свободу произношения. Мы можем подражать на органе некоторым нюансам с помощью

педали экспрессии, *expression pedal*. Неплохие результаты, например, на трёхклавиатурном органе даёт соединение регистров клавиатуры, имеющей жалюзи для *expression* одновременно с клавиатурами для левой и правой руки — но всё зависит от инструмента. Следует, однако, помнить, что этот приём общего плавного *crescendo* и *diminuendo* нужно использовать без навязчивости и результат не повторяет более реактивные интонационные возможности баяна. В органе всегда лишь опосредованно вырастающая или удаляющаяся стена звука, а не отдельные динамические акценты.

Иная, *статуарная* природа органного звука тоже может использоваться в «Медитациях» Золотарёва.

Также, как органист имеет тяготение к выразительным возможностям баяна в части индивидуального звукоизвлечения (динамика, атака, штрих), баянист алчет доступа к просторам недостижимого абсолюта органного тона, как мы помним, «возникающего из ниоткуда и уходящего в вечность». Эта жажда взаимопроникновения видна по репертуарным поискам — органисты посматривают в сторону Астора Пьяццоллы, а баянисты играют переложения органных сочинений Баха. Речь не об исполнительском пуризме и вкусовых границах для подобных переходов, а только лишь о том, что подобное стремление существует.

Возможно, что медитации Золотарёва, *мытарства* души, *τελώνια τοῦ ἁέρος*, вырывающиеся из размерности человеческой экзистенции, вполне могут востребовать способность органа к возникновению тонов, также неизмеряемых слушательским восприятием, отсылающих к атемпоральной природе звука, состоянию логоса Предвечного.

dp

For the guidance of the future performer of Vladislav Zolotaryov's *Meditations* on the organ

The organ and the accordion share, to a certain degree, a similar principle of sound production—reed-based stops in the organ and the overall wind-driven nature of the accordion—as well as a capacity for sustained tone.

What distinguishes them is the accordion's ability to produce more spontaneous dynamic nuance within a sustained tone. This expressiveness is achieved by varying the bellows pressure and, in the hands of a skilled performer, can be likened to the freedom of phrasing found in other instruments. The organ, in contrast, does not allow for dynamic alteration of a sustained note. Any nuance must be achieved by adjusting swell shutters or, indirectly, through the duration of the tone itself. However, the organ possesses a crucial characteristic: the potential for sonic infinity. This is only partially accessible on the accordion through bellows reversal—akin to bow changes in string playing or staggered breathing in choral singing.

Timbral solutions. The accordion has a distinctive timbre shaped by its physical structure. The organ, however, contains stops that can evoke similar sonorities. In quieter passages, string stops or those adding gentle undulations to the tone—such as *Vox Celestis* or *Unda Maris*—may be employed in combination with flute or gamba voices to emulate the accordion. For a denser texture, the Oboe stop, and occasionally the Krummhorn, can imitate the accordion's tone, while the Clarinet provides a more refined shade.

* * *

Zolotaryov's cycle, performed entirely on the organ with the intent of mimicking the accordion—yet without the benefit of real-time expressive nuance—may come across as overly calculated, likely far from the composer's original intent. Judging by his preface, one might infer that Zolotaryov, a remarkable innovator in accordion performance, envisioned *Meditations* more broadly—as multi-instrumental absolute music.

In the full (Tutti) resonance of the accordion, one hears a kinship with the grandeur of the pipe organ. In performance, the organ's sonic nature should be allowed to unfold freely—letting those passages in the score that call for it, where instinct guides, resonate as true organ music, with all its rolling swells and thunder. Naturally, all such subtleties must be approached with taste,

according to the discretion of each performer on their own instrument.

* * *

An important feature of the accordion is the physical separation of the left hand (*mano sinistra*) and the right hand (*mano destra*). The left plays the *basso* line, the right the *discant*, always on separate keyboards. Divided by the bellows, passages cannot be smoothly transferred between the hands without interrupting the continuity of timbre.

Our task would be reduced to that of a mere copyist were it not for one crucial detail: the right-hand keyboard of the accordion uses button rows rather than the familiar piano-style keys. This gives the accordionist an advantage that becomes an immediate obstacle in direct transcription for another keyboard instrument: the intervals playable on the accordion exceed what an organist's hand can physically span.

How can this challenge be addressed in *Meditations*? In many movements we encounter a clearly polyphonic score—often four-voice textures, which Professor Sergei Nayko aptly describes as “quartet-like”—as in Nos. 1, 2, 6, 13, 15, 16, and 17. These must be preserved at the outset as a coherent image of the musical text.

An unconventional use of the organ pedalboard offers a solution. In our arrangement of *Meditations*, the pedalboard for such a quartet texture is not assigned its own stops but is coupled to the manual playing the right-hand (*discant*) part. It can then be used either to carry almost the entire line (such as the alto) or to execute fragments that are difficult to reach manually. This approach recalls historical practices of placing a tenor or alto cantus firmus in the organ pedal.

In this setup, the *basso* voices originally assigned to the left hand retain their phrasing and are performed entirely on another manual by the organist's left hand. This approach results in a logical and accurate timbral rendering of the four-voice polyphonic structure.

In other sections, where the music itself suggests it, one might instead assign the entire *basso* to the double organ pedal and, at the performer's discretion, isolate the soprano—or alto—as a distinct solo voice. This conversion preserves the integrity of the musical text while imbuing it with a characteristic organ quality—a multi-component soundscape that the composer may well have envisioned.

In sections where it is impossible to preserve a clear division between *basso* and *discant*—such as in No. 13—it is proposed to sacrifice timbral differentiation in favor of textual authenticity and seamless voice leading. Dotted brackets mark suggested voice transfers between the hands; these are flexible, offering a performance option that can be understood intuitively and refined through logic and convenience.

* * *

The relative timbral unity of the accordion compared to the organ is worth bearing in mind, though it is unlikely one must follow it to the letter.

Deus ex machina—perhaps the most precise description of the organ's role in musical ritual. This behavior of organ tone can be tactfully used in a score as multifaceted as *Meditations*: unexpected roles, τρόπος, in which the organ may appear.

Thinking about Zolotaryov's *Meditations*, one recalls other musical cycles that inevitably lie ad marginem of collective listening experience. This is music that exists outside the canon of standard performance history—works that simply lack the opportunity for frequent realization. A future organist cannot rely on tradition, nor can they depend solely on the sonic features of the accordion or the hybrid acoustic-electronic "Clavin" Zolotaryov may have dreamed of. Naturally, we must consider how it originally sounded on the instrument the composer had at hand. Yet, as Professor Nayko remarks, Zolotaryov often composed without an instrument, sometimes writing directly in final form. The musical texture of some *Meditations* implies the most refined, Scriabinesque freedom of articulation. We can emulate some of these nuances on the organ using the expression pedal. For instance, on a three-manual organ, combining the stops of the expression manual with both left- and right-hand manuals can yield excellent results—but much depends on the instrument. Still, one must remember that this technique of overall smooth crescendo and diminuendo should be employed subtly. It cannot replicate the more reactive phrasing capabilities of the accordion. In the organ, it always becomes a rising or receding wall of sound rather than discrete dynamic accents.

The different, statuary nature of organ sound can also be effectively employed in Zolotaryov's *Meditations*.

Just as organists are drawn to the accordion's expressive subtleties—its dynamics, articulation, and nuance—accordionists long for access to the unattainable absolute of organ tone, that sound "arising from nowhere and passing into eternity." This thirst for mutual enrichment is evident in repertoire trends: organists explore Astor Piazzolla, while accordionists perform transcriptions of Bach's organ works. This is not about purism or stylistic boundaries—it is simply about the existence of that artistic desire.

Perhaps Zolotaryov's *Meditations*—tribulations of the soul (it is τελώνεῖα, Aerial toll houses, that comes to my mind) breaking through the bounds of human dimensionality—call upon the organ's ability to generate tones that likewise defy perceptual measure, invoking the atemporal essence of sound and the state of the Primordial Logos.

dp

MEDITATIONS

(1974)

Вл. ЗОЛОТАРЁВ
(1942–1975)

I

1° manuale

Discanto {

8' *p legato*

1° manuale/
Pedale

Ped.

8'

Basso

2° manuale

m.d.

5

9

13

17

Musical score for measures 17-20. The score is written for three staves: Treble, Bass, and a lower Bass staff. Measure 17 starts with a treble clef and a key signature of one flat. The music features a complex melodic line in the treble and a more rhythmic, chromatic line in the bass. A double bar line is present after measure 18.

21

ca 11" rit.

Musical score for measures 21-24. The score continues with three staves. Measure 21 has a treble clef. A dashed box labeled "ca 11\"" spans measures 22 and 23. The word "rit." is written above measure 24. The music shows a continuation of the melodic and rhythmic themes, with some chromaticism and a slight tempo change indicated by the "rit." marking.

25

Musical score for measures 25-28. The score continues with three staves. Measure 25 has a treble clef. The music features a more active melodic line in the treble and a steady, chromatic bass line. A double bar line is present after measure 28.

29

Musical score for measures 29-32. The score continues with three staves. Measure 29 has a treble clef. The music features a complex melodic line in the treble and a more rhythmic, chromatic line in the bass. A double bar line is present after measure 32.

33

37

41 *)

45

*) Ввиду буквального повторения 3-6 долей предыдущего такта, наличие данного такта в рукописи, по мнению редактора, является авторской опiskой (- проф. С. Ф. Найко).

49

53

pp calmo

57

60

perdendo

Basso (16')

II

♩ = 42

1° manuale

Discanto {

8' *p affetuoso*

1° manuale/
Pedale

Ped.

m.d.

Ped.

Basso

2° manuale/

8'

2° man.

5 rit. a tempo

The musical score for 'The Rose Tree' is presented in three staves. The first staff (treble clef) begins with a whole note G4, followed by a triplet of eighth notes (A4, B4, C5), and then a series of eighth and sixteenth notes. The second staff (treble clef) features a triplet of eighth notes (G4, A4, B4), followed by a series of eighth and sixteenth notes, and then a triplet of eighth notes (G4, A4, B4). The third staff (bass clef) starts with a triplet of eighth notes (F3, G3, A3), followed by a series of eighth and sixteenth notes, and then a triplet of eighth notes (G3, F3, E3). The score includes various musical notations such as triplets, slurs, and dynamic markings like 'rit.' and 'a tempo'.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains measures 9 through 12, the second system contains measures 13 through 15, and the third system contains measures 16 through 19. The notation is for three voices: Soprano (top staff), Alto (middle staff), and Bass (bottom staff). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score features numerous triplets and slurs, indicating a lively and melodic style. The lyrics are written below the Bass staff.

13

3 3 3

18

3 3 3 3 3 3

24

3 3 3 3 3 3

Ped. 8'

29

3 3 3 3 3 3

33

33

3

pp

3

3

39

39

47

rit.

8'+4'+2'

47

rit.

8'+4'+2'

3

3

3

3

3

3

51

rit.

2° man.

51

rit.

2° man.

3

3

3

3

3

3

3

3

3

55 *rit.*

58 *a tempo*

62

67 *morendo*

Discanto
1° manuale

8' *p* 8'+2' *pp*

Basso
2° manuale/
Pedale doppio

8'

3

p *mf* *p* *mf*

2° man. 8'

3:4 3

Ped. 8'

6

f *mf*

3 3 3 3

8

cresc. *ff* *dim.*

8:6 3 3 3

10

f *mf*

3 3 3

tr

13

p *pp*

2° man.

3 3 3

16

ppp *morendo*

3 3 3

IV

Discanto
1° manuale

8'

p

Basso
2° manuale

8'

6

11

Pedale 16'

V

Discanto
1° manuale

8'+2'

p

Basso
Pedale

16'

5

5

10

10

espress.

14

14

sospiro

pp

19

19

VI

Discanto *pp* 8' Ped.

Basso 8'

6

Ped. + 16'

10

dolcissimo 8'+2'

mf *f*

3

3

Ped. - 16'

15

rit. a tempo

mf *f* *p* *pp*

20

24

sospiro *ppp*

VII

Tranquillo

Discanto
1° manuale

8'+2'

mp legato sempre

2° man. 8'

Basso
2° manuale
Pedale

4

10

Ped. 16'

15

Meno mosso

molto rit.

Musical score for measures 20-24. The score is written for two staves (treble and bass clef). The tempo is marked 'Andante'. The key signature has one flat (B-flat). The music features a melodic line in the treble and a more active line in the bass. Measure 20 starts with a treble staff containing a half note G4 and a half note F#4, followed by a half note E4 and a half note D4. The bass staff has a half note C3 and a half note B2. Measure 21 has a treble staff with a half note D4 and a half note C#4, followed by a half note B3 and a half note A3. The bass staff has a half note A2 and a half note G2. Measure 22 has a treble staff with a half note A3 and a half note G#3, followed by a half note F#3 and a half note E3. The bass staff has a half note F2 and a half note E2. Measure 23 has a treble staff with a half note E3 and a half note D#3, followed by a half note C#3 and a half note B2. The bass staff has a half note D2 and a half note C2. Measure 24 has a treble staff with a half note B2 and a half note A#2, followed by a half note G#2 and a half note F#2. The bass staff has a half note E2 and a half note D2.

Musical score for measures 25-29. The score is written for two staves (treble and bass clef). The tempo is marked 'Andante'. The key signature has one flat (B-flat). The music continues from the previous system. Measure 25 has a treble staff with a half note F#2 and a half note E2, followed by a half note D2 and a half note C2. The bass staff has a half note B1 and a half note A1. Measure 26 has a treble staff with a half note C2 and a half note B1, followed by a half note A1 and a half note G1. The bass staff has a half note F1 and a half note E1. Measure 27 has a treble staff with a half note G1 and a half note F#1, followed by a half note E1 and a half note D1. The bass staff has a half note C1 and a half note B1. Measure 28 has a treble staff with a half note D1 and a half note C#1, followed by a half note B1 and a half note A1. The bass staff has a half note G1 and a half note F1. Measure 29 has a treble staff with a half note A1 and a half note G#1, followed by a half note F#1 and a half note E1. The bass staff has a half note D1 and a half note C1.

VIII

Musical score for measures 30-34. The score is written for two staves (treble and bass clef). The tempo is marked 'Largo'. The key signature has one flat (B-flat). The music features a melodic line in the treble and a more active line in the bass. Measure 30 has a treble staff with a half note G4 and a half note F#4, followed by a half note E4 and a half note D4. The bass staff has a half note C3 and a half note B2. Measure 31 has a treble staff with a half note D4 and a half note C#4, followed by a half note B3 and a half note A3. The bass staff has a half note A2 and a half note G2. Measure 32 has a treble staff with a half note A3 and a half note G#3, followed by a half note F#3 and a half note E3. The bass staff has a half note F2 and a half note E2. Measure 33 has a treble staff with a half note E3 and a half note D#3, followed by a half note C#3 and a half note B2. The bass staff has a half note D2 and a half note C2. Measure 34 has a treble staff with a half note B2 and a half note A#2, followed by a half note G#2 and a half note F#2. The bass staff has a half note E2 and a half note D2.

Musical score for measures 35-39. The score is written for two staves (treble and bass clef). The tempo is marked 'Largo'. The key signature has one flat (B-flat). The music features a melodic line in the treble and a more active line in the bass. Measure 35 has a treble staff with a half note F#2 and a half note E2, followed by a half note D2 and a half note C2. The bass staff has a half note B1 and a half note A1. Measure 36 has a treble staff with a half note C2 and a half note B1, followed by a half note A1 and a half note G1. The bass staff has a half note F1 and a half note E1. Measure 37 has a treble staff with a half note G1 and a half note F#1, followed by a half note E1 and a half note D1. The bass staff has a half note C1 and a half note B1. Measure 38 has a treble staff with a half note D1 and a half note C#1, followed by a half note B1 and a half note A1. The bass staff has a half note G1 and a half note F1. Measure 39 has a treble staff with a half note A1 and a half note G#1, followed by a half note F#1 and a half note E1. The bass staff has a half note D1 and a half note C1.

26

10

pp *sf* *pp* *mf*

ad lib.

14

p *pp*

17

ppp

16'

26

pp *sf* *pp* *mf*

IX

Andante lugubre

Discanto
1° manuale

2° manuale

Basso {
Pedale

8

14

p cantabile

20

26

X

Andante

Discanto
1° manuale

8' *p* *mf* *p* *mf* *p*

Basso
Pedale

8'

Allegro con anima (alla breve)

10

pp legato *cresc.* *f*

17

mf *p* *f*

23

ff *dim.* *mf*

29

p *mf* *p* *pp*

XI

Ad lib.

Discanto
1° manuale

pp legato

2° man. 8'
Basso
2° manuale
Pedale

2

8'

Ped. 8'

XII

Discanto
1° manuale

8'

Basso
2° manuale

8'

This system contains the first seven measures of the piece. The 1st manual (treble clef) begins with a whole rest, followed by a half note G4, a half note A4, and a half note B4, all tied across measures. The 2nd manual (bass clef) starts with a half note G2, a half note A2, and a half note B2, also tied across measures. The key signature has one flat (B-flat).

8

This system contains measures 8 through 14. The 1st manual continues with a half note C5, a half note D5, and a half note E5, tied across measures. The 2nd manual continues with a half note C2, a half note D2, and a half note E2, tied across measures. The key signature has one flat (B-flat).

15

This system contains measures 15 through 21. The 1st manual continues with a half note F5, a half note G5, and a half note A5, tied across measures. The 2nd manual continues with a half note F2, a half note G2, and a half note A2, tied across measures. The key signature has one flat (B-flat).

22

This system contains measures 22 through 28. The 1st manual continues with a half note B5, a half note C6, and a half note D6, tied across measures. The 2nd manual continues with a half note B2, a half note C3, and a half note D3, tied across measures. The key signature has one flat (B-flat).

29

This system contains measures 29 through 35. The 1st manual continues with a half note E6, a half note F6, and a half note G6, tied across measures. The 2nd manual continues with a half note E2, a half note F2, and a half note G2, tied across measures. The key signature has one flat (B-flat).

XIII

Adagio

Discanto

8'

m.s.

Basso

8'

3

3

3

6

m.d.

3

3

Ped.

m.s.

m.s.

3

3

Ped.

12

3

m.d.

3

3

m.s.

3

3

3

3

16

m.d.

m.s.

20

m.s.

24

m.d.

m.s.

XIV

Largo limpido molto rubato

Discanto
1° manuale

16'

pp

8'

Basso
2° manuale

8'

6

11

16

XV

Adagio (♩ = 42)

Discanto
1° manuale

8' *dolcissimo*

Basso
Pedale doppio

Basso

1

8

XVI

Andante doloroso molto rubato

Discanto
1° manuale

8' ***pp*** legato | *sempre*

Basso
Pedale doppio

Basso

1

2

8

Measures 8-14. Treble staff: measures 8-10 have half notes with slurs; measure 11 has a half note with a fermata; measure 12 has a half note; measure 13 has a half note; measure 14 has a half note. Bass staff: measures 8-10 have half notes with slurs; measure 11 has a half note with a fermata; measure 12 has a half note; measure 13 has a half note; measure 14 has a half note.

15

Measures 15-21. Treble staff: measures 15-17 have half notes with slurs; measure 18 has a half note with a fermata; measure 19 has a half note; measure 20 has a half note; measure 21 has a half note. Bass staff: measures 15-17 have half notes with slurs; measure 18 has a half note with a fermata; measure 19 has a half note; measure 20 has a half note; measure 21 has a half note.

22

Measures 22-28. Treble staff: measures 22-24 have half notes with slurs; measure 25 has a half note with a fermata; measure 26 has a half note; measure 27 has a half note; measure 28 has a half note. Bass staff: measures 22-24 have half notes with slurs; measure 25 has a half note with a fermata; measure 26 has a half note; measure 27 has a half note; measure 28 has a half note.

29

Measures 29-35. Treble staff: measures 29-31 have half notes with slurs; measure 32 has a half note with a fermata; measure 33 has a half note; measure 34 has a half note; measure 35 has a half note. Bass staff: measures 29-31 have half notes with slurs; measure 32 has a half note with a fermata; measure 33 has a half note; measure 34 has a half note; measure 35 has a half note.

XVII

Adagio sostenuto

Discanto
1° manuale

8' *p* legato sempre

Basso
Pedale doppio

8

XVIII

Lento

Discanto
1° manuale

8'

Basso
Pedale

16'

7

13 rit. a tempo 37

19

XIX

Largo Adagio

Discanto
1° manuale

8' *pp* *ppp* calmo

16'+8'+4'

Basso
Pedale

6

3 cresc. 3 3 3 3 3 3 3 3

38

10 rit.

f *sp* *ff*

3 3 3 3 3 3 3 3

14 rit.

poco a poco dim. *p*

3 3 3 3 3 3 3 3

18

16'+8'+4' *sfff* *sppp* *pp*

Ped. 8'

26 rit. a tempo

p *scerzoso* *poco* *a poco* *morendo* *ppp*

Ped. 16'

XX

Allegretto

Discanto
1° manuale

8'+2' *p*

Basso
Pedale

16'+8'+4'

5

molto accel.

rit.

mf

8'+4'+2' *f*

ff

9

a tempo

molto rit.

sp

13 *Meno mosso*

Musical score for measures 13-17. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). The tempo is *Meno mosso*. The dynamics are *pp* (pianissimo) at the start, *mf* (mezzo-forte) in the middle, and *f* (forte) towards the end. The music features a melodic line in the Treble staff and a supporting line in the Bass staff, with a lower Bass staff providing a harmonic foundation.

18

Musical score for measures 18-21. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). The tempo is *Meno mosso*. The dynamics are *molto cresc.* (molto crescendo) in the middle. The music features a melodic line in the Treble staff and a supporting line in the Bass staff, with a lower Bass staff providing a harmonic foundation.

22

Musical score for measures 22-25. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). The tempo is *Meno mosso*. The dynamics are *sp* (sforzando) at the start, *poco a poco dim.* (poco a poco diminuendo) in the middle, and *pp* (pianissimo) towards the end. The music features a melodic line in the Treble staff and a supporting line in the Bass staff, with a lower Bass staff providing a harmonic foundation.

XXI

Largo (♩ = 42)

Discanto
1° manuale

8'+2' *pp* *p* *pp* *ppp*

Basso
Pedale

16'+8'+4'

8

8'+4'+2'

p *pp* *cresc.* *f*

15

piu forte *mf* *mp* *p*

25

pp *cresc.* *f* *ff* *fff* *ff* *dim.*

f *mf* *mp* *p* *pp* *attacca*

XXII

Larghetto (♩ = 72)

Discanto
1° manuale *p* *severo* *pp* *espress. p*
Basso
2° manuale *Pedale doppio*

12 *p dolce* *Ped. 8'*

21 *p dolce*

54

pp *dolcissimo* *p*

58

8'+2' *p*

62

mf

66

p *cresc.* *f* *ff*

molto rit.

attacca

The musical score consists of three systems of three staves each. The first system (measures 54-57) begins with a treble staff and two bass staves. The second system (measures 58-61) continues the piece, featuring a key signature change to one sharp (F#) and a time signature change to 3/4. The third system (measures 62-66) concludes the piece with a final key signature change to two sharps (F# and C#) and a time signature change to 3/4. The score is marked with various dynamics and articulations, including triplets and slurs.

XXIII

Grave ($\text{♩} = 72$)Discanto
1° manuale

8' + 4' + 2'

fff **ff** **f**

16' + 8' + 4'

mf **p** **mp**

mf **f** **sf**

cresc. **sff** **fff**

29

sub. *ff*

f

36

rit. a tempo

mf *mp* *p*

43

pp *limpido* *dim.*

50

ppp *f* *sf*

56

Musical score for measures 56-62. The score is written for two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in a key with one sharp (F#) and a common time signature. The upper staff contains a series of chords and single notes, with dynamic markings *sf*, *mf*, *mp*, and *p*. The lower staff contains a single melodic line with a few notes. The music is marked with a crescendo and decrescendo hairpin.

63

Musical score for measures 63-69. The score is written for two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in a key with one sharp (F#) and a common time signature. The upper staff contains a series of chords and single notes, with dynamic markings *mp*, *mf*, *f*, *mf*, and *dim.*. The lower staff contains a single melodic line with a few notes. The music is marked with a crescendo and decrescendo hairpin.

70

Musical score for measures 70-76. The score is written for two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in a key with one sharp (F#) and a common time signature. The upper staff contains a series of chords and single notes, with dynamic markings *mp*, *p*, *pp*, *ppp*, and *morendo*. The lower staff contains a single melodic line with a few notes. The music is marked with a crescendo and decrescendo hairpin.

XXIV

